

# NORTHERN JUNKET



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Friends of Mary Ann Herman will be glad to know that she is recovering nicely from a quadruple heart bypass operation a few weeks ago. If you wish to send a card, here is her address: P.O. Box 2305, No. Babylon, N.Y. 11703.

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Also, that "Duke" Miller is in the hospital at Schnectady, N.Y. recovering from an operation. Send cards to his home 6 Woodward Ave. Gloversville, N.Y. 12078

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# TAKE IT OR LEAVE IT

Lloyd Frazee of Iowa, is a long-time subscriber of Northern Junk-et. Recently, when renewing his subscription he had these interesting things to say about square dancing. He writes: "I have been in the acticity more than 30 years and I am disturbed at the direction square dancing has taken the last few years.

"If you had been told twenty-five years ago that you would have to take lessons for a year or more before being allowed to dance with your friends, would you be in it now?

"If you had been told you would have to give up your activities in school and church just to keep up with square dancing, would you have taken the trouble to learn?

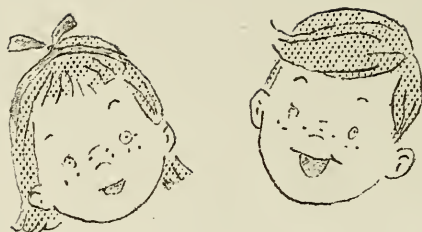
"Would you be square dancing if you had been told you would have to learn more than one hundred 'basics' in order to participate in square dancing? "

I cannot answer for anyone else, but my answers to all of the above questions is simply "No, I wouldn't!"

Modern square dancing has become so complex that it is ridiculous. Many responsible callers are seeing the light and are deserting the modern day rat race and are returning to a more traditional form. More power to them. May their tribe increase!

Sincerely

Ralph



# CLOGGING IN THE APPALACHIAN MTNS.

by JERRY DUKE

On the eastern side of the Appalachian Mountain Range, in the southeast part of the USA, a folk dance form known as Clogging has evolved in the last 50-100 years that is becoming increasingly popular throughout the country. This popularity has spread largely due to the efforts of Glenn Bannerman, a popular teacher of the "Western North Carolina" style.

Research into the exact history of this fascinating dance form is not complete at this point, but the geographical differences in style and historical accounts of migrations and social events of the area lead to some conclusive evidence.

The mountain range roughly divides the Virginias, Carolina and north Georgia from Kentucky, Tennessee, and north Alabama. Even though the dance styles vary throughout the region, the most significant difference seem to be on opposite sides of the Continental Divide. The general trend of the same basic dance form - the Appalachian Square - is danced lightly and high on the foot on the western side (especially Kentucky), and flatfooted and low on the eastern side, where Clogging seems to have evolved to its present form.

English, Irish and Scottish people settled most of the Appalachian region with a large inflow of Negroes to the plantations, which were more heavily concentrated on the eastern side of the mountains.

The Appalachian Square Dance, the figures of which are usually called by one of the dancers, begins with a circle of couples (traditionally eight, but now with any even number) which, after executing a few figures, breaks into sets of two couples each. One couple in each set moved to the next set between small set figures at the whim of the caller. The dance eventually goes back to one big circle and soon ends.

On both sides of the mountains, the Appalachian Square is done without the fancy footwork known as Clogging, but on the eastern side it is called "Smooth Dancing" without the Clog and Big Circle Mountain Dancing or Clogging when the footwork is included. On the western side the Clog is not popular. Many leaders and dancers have never even seen it. This is the same area that is known for the Kentucky Running Set - different than the Appalachian Square, but often confused with it. The Running Set is a couple circle dance done with an English style long gliding running step (also, more recently a double-time running step) which stops at a given point so that a lead couple can 'visit' each of the four to seven other couples to do a figure, then travel to the next couple. All other couples stand and wait their turn. Traditionally, this dance was set to certain musical phrases, but now it is more often done with a caller.



Some of the men, while waiting their turn to do a figure with the lead couple will break into a clog-like step in place, called a Hoedown, but this is not widespread. Actually, the Running Set itself is rare these days. The few leaders and participants this writer located relied heavily on Cecil Sharp's description, a misunderstanding of which is believed to have led to the double-time running step. (C. Sharp is the English re-



searcher who discovered the Kentucky Running Set in the early 1900's and identified it as an ancient English dance.)

Further south in Tennessee and north Alabama, where the Running Set is practically unknown, but Play party Games and the Appalachian Square ( without the Clog) are popular, a type of step dance is found that is similar to the Hoedown. This dance is always done solo. Often, it has the look of an Irish Jig - the men stand tall, use their arms very little, and dance high on the balls of their feet. (A type of clog with this look has been reported in Ohio in recent times and in up-state New York in the early 1900's).



The Buck Dance, a traditional Negro form, done with flat footwork, chugs, knee lifts, stamps, shuffles, and active arms and body, is also popular. It is done more often in contests than at social events. There are many references to the Buck Dances done by Negroes in the plantation days and up to recent times. The Negroes on the plantations learned the Square Dances that were done in the "big house", added the chug, shuffle, etc. of the Buck Dance that they did in their dances of African origin (such as the Ring Shout) and came up with a "square dance" that in a description sounds very much like the Big Circle Clogging, the name used for the current North Carolina style. The Negroes also did the Buck Dance during such dances as the 'Virginia Reel'.



In the hills of western Tennessee, square dance with chugs and shuffles has been known in quadrille formation (four couples in a square) for as long as 50 years.

The Negro square dance, with many variations, was performed in minstrel shows, and later the steps were done in vaudeville. Along with influence from the Irish

Jig, this style developed into tap dance, the Charleston and other forms of popular dance. At first look it doesn't seem that the Charleston and the Clog had a common origin, but the relationship is clear when considering the fore-runner of both - the Ring Shout and Buck Dance.

A dance similar to the Charleston is currently popular among Whites in the hills of West Virginia, called Flat-footing.



In South Carolina and north Georgia, Clogging takes on the flavor of a performance rather than a recreation. This style is called Competition or Precision Clogging. The figures used are the Appalachian Square figures plus lines and couple figures from other sources. The footwork is more precise and is done in unison, whereas in the Big Circle Clog the footwork is relaxed, and each dancer does whatever pleases him. Dancers of the Big Circle change to a walking step whenever the Clog might interfere with the figures of the dance, but Clogging is continuous in the Competition Clog.



The footwork taught to Precision cloggers is very similar to some of the steps done on the minstrel and vaudeville stage, but the basic step done in Big Circle Clogging and Buck Dancing seems practically the same as dances described as being done by the Negroes on plantations in the 1700's and 1800's. Negroes often called the dances and fiddled the tunes for the plantation owner's parties, and the owners and their guests would occasionally join in with the Negroes' foot-shuffling square dances. Even after the slaves were freed, Negroes were hired to call and play for the dances of the Whites. (The price hasn't gone up much either. Some were paid \$25 a night 100 years ago). Dances with the chugs and shuffles are still found among Negroes of the Georgia Sea Islands and in tribes of east Africa.

One dance in particular collected recently from Yoruba, Africa, and exhibited to a class at UCLA by a professor from Yale, resembles the Charleston and more closely resembles Flat-footing as done in West Virginia, and it resembles a dance said to be from Africa done by Negroes in the South called the Buzzard's Lope. Fancy footwork was added to this dance in America, but it is still done without chugs and shuffles in the Georgia Sea Islands.

Unfortunately, the Negro influence on Appalachian dance has been ignored by many researchers for several reasons: the current cloggers are of British Isle heritage; a clog and jig style is known in the British Isles; and the Negro population is not heavy in the areas where the Appalachian Clog is now popular. But for years dance was considered sinful among Whites of the area and was kept alive only in the disguised form of Play-party Games and frolics, except for some English die-hards in Kentucky who continued the English tradition. Also the Negroes never stopped dancing and Whites often danced with them and copied them. Many Whites later migrated into the foothills where Clogging is now popular.



Clog is an English word - one not found in books about Black or Negro dance. The word originally meant 'clock' dance and was done centuries ago in England. The English clog was a foot flap similar to the current shuffle in the Clog, but there was no chug (foot slip while supporting the body) involved. The Irish and Scottish Jig steps are done with a skip on the ball of the foot rather than the heaviness that is found in the current Clog. These Jig and Clog steps were not done in couple dances of the British Isles.



Publicity for the Asheville, N.C. Clog and Square Dance Festival held every summer says the Clog is partially due to the influence of the Cherokee Indian stamp step. Granted, the Cherokee step is more similar to the current popular Clog than any of the steps from the British Isles, but there is no evidence that the Indians and Whites ever danced together. It seems that the Cherokees would no more have put their traditional and ritual dance steps to the White man's square dance than the Whites would have added square dances to theirs while dancing at the Cherokee campfire. Also, the Cherokee style does not have the relaxed shuffle and the apparent chug that is found in Negro dance and is the basic feel for the popular Big Circle and Competition Clog.

So, from the research that has been done by this writer, it seems that the popular Appalachian Clog is an old form of English and/or Irish dancing, mixed with a heavy influence of Negro shuffle dancing and knee-lifts - and one heck of a lot of fun to do.

from TIFD News, January, 1961

#### DATES FOR MAINE FOLK DANCE CAMP

A - June 27 - July 3	E - July 25 - July 31
B - July 4 - July 10	F - Aug. 15 - Aug. 21
C - July 11 - July 17	G - Aug. 22 - Aug. 28
D - July 18 - July 24	H - Aug. 29 - Sept. 4
Labor Day Weekend Sept. 4, 5, 6	

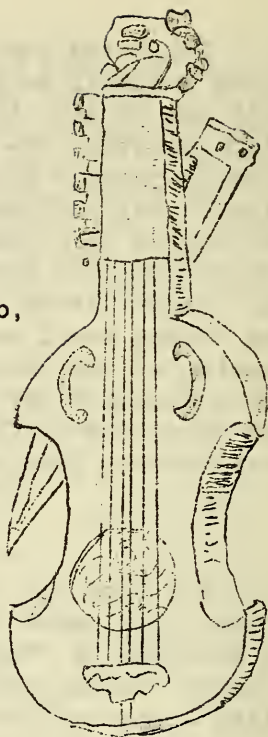
Write: Mary Ann & Michael Hermsen, P.O. Box 2305 No Babylon, N.Y. 11703 for more information.

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When people decide to take up reforming, they first find something that won't interfere with their style of living. Then, brother, can they reform!

# WITH STRING AND BOW

When the Italian violin virtuoso, Nicolo Paganini, played in Vienna in 1828, his incredible skill and technique captured the imagination of the entire city. Poets wrote about his musical "magic". Restaurants re-named dishes after him. Pastry makers produced violin-shaped creations. And Paganini's picture appeared on anything from powder boxes and neckties to pipes and billiard cues.



A classical violinist may not evoke similar enthusiasm in you. But you may be moved by the melancholy yet passionate Gypsy violin. Or, possibly you enjoy hearing a fiddle in a country dance band. Of course, when you hear someone who is still trying to master this difficult instrument, you may think his violin sounds like a cat that is being strangled.

A well-played violin, however, can produce an almost human-voicelike quality capable of expressing all manner of moods and feelings. For centuries it has been a source of enjoyment and fascination to countless people. Many have devoted their lives to making, playing or just collecting the instrument. Yet, mystery still surrounds its origin, and many questions about it remain to be solved.

Did you know that violins made over 300 years ago are still in use? In fact, despite experimentation and

scientific analysis and progress, fine violins now produced still cannot match, much less surpass, the quality and tone of these centuries-old masterpieces.

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The violin in its modern form was first produced around the middle of the 16th century. But its typical features can be identified in many earlier instruments.

The rybybe, for example, had four strings tuned in fifths, was oval-shaped and had a distinct neck. It was played at the shoulder or the knee. The fiddle (from which term "fiddle" is derived) probably had three strings. It was also tuned in fifths and had a fingerboard with no frets or ridges across the fingerboard. It was held at the shoulder and was played with a fydyl styck. The Oriental rebec, Garkle and the Russian lyra all had some features in common with the violin. However, there is uncertainty as to what was combined the various characteristics into the modern violin form - a form that has remained basically the same for 400 years.

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By the latter half of the 16th century, northern Italian craftsmen, such as Gasparo da Salo and Andrea Amati (the founder of a long dynasty of violin makers), were producing beautiful violins. During the 17th and early 18th centuries, the art of violin making reached a peak that has never been equaled.

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Can you imagine paying about \$250,000 (U.S.) for a violin? This sum of money changed hands in 1972 for a violin crafted by Antonio Stradivari (1644-1737), generally considered the greatest violin maker in Italy. After Amati's death in 1684, there was a marked development of form in Stradivari's violins. This was because Stradivari continually experimented in little ways with shape, dimensions and construction. His instruments

came to have exceptional power and brilliance of tone and were of outstanding craftsmanship. Gradually his violins rose to pre-eminence.



Of the 1,100 or so instruments Stradivari is thought to have produced (he was making them up to his death at 93 years of age), about 540 violins, 50 violas and 10 cellos are varied as still existing. Of all these beautiful instruments designed and crafted to delight the ear and still capable of doing so, only about 50 are in actual use today. The rest, considered possibly too precious or too beautiful to be played regularly, are preserved in glass cases, to be viewed rather than heard.

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Many exceptionally fine instruments were also produced by other violin makers, Giuseppe Antonio Guarneri (1683-1743) being particularly renowned. However the quality of violins varies both among makers among instruments of the same maker. There are even superior and inferior "Strads" (instruments made by Stradivari). Nevertheless, even "Strads" of lesser merit are good instruments.

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What determines whether one fine violin is superior to another? There is no real answer to that question. At times experts have been asked to listen to various instruments being played and to select the one crafted by the superior maker. The results have seldom been conclusive. Finally, it is a matter of a violinist's personal choice, the "feel" of the instrument and also the type of music being played.

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Since the day of Stradivari, the neck of the violin has been set at an angle to the body instead of being parallel to it. The pitch has also been raised, the bridge heightened and the fingerboard lengthened, and



other alterations of a minor nature have been made. The results of these adjustments has been a greater range in fingering and increased brilliance and penetrating power.



The bow itself underwent a revolution during the early 18th century. Francois Tourte (1747-1835) of Paris introduced the inward curving of the stick toward the hair and established the standard length of the bow. He discovered that Pernambuco wood from Brazil was the ideal material and established rules for the selection of the hair (150 to 250 hairs from white horses). Other details, such as the gradations of thickness of the stick and the position of the center of gravity of the bow, were altered.



Musicians quickly recognized the great strides Tourte had made, and he was overwhelmed with orders. He set the standard for bow making from then on. Even today, his bows are in use. A gold-mounted Tourte bow would now be worth about \$20,000. The modern bow helps the experienced player make a more powerful sound, more "attack" and bouncing of the bow being possible. However, for some type of music, the older style of bow can have advantages.



What is the most important factor in the creating of a fine violin? Why are modern makers not able to reproduce and improve on the tone of those older violins? This, too, is an area of controversy. Many believe that among the important factors are the quality of the wood used, the dimensions of the instrument and the skill of the craftsman. Others, however, would make the varnish the most significant single element. They feel that the superiority of ancient instruments lies in the now unknown formulas for the inimitable varnish used by the old masters.

As with those of the past, the modern-day violin maker, or "luthier", takes extreme care in selecting a resonant wood. It is cut into slabs about  $1\frac{1}{2}$  inches thick and is dried for up to 10 years. The top plate or belly (the real sounding board of the violin), the bass bar and the sound post are usually made of soft, straight-grained pine or spruce. The back, sides, neck and head, as well as the bridge, are usually made of maple, a harder wood. The fingerboard and tailpiece are made of ebony.



A mold is used to trace the outline of the shape of the back and the belly. These parts are cut out with a bow saw. Using gouges and small thumb planes the luthier skillfully and with great precision carves the wood into the required gradation of thickness, in some cases a mere 0.08 inch. The sides - as thin as the walls of a matchbox - are heated and bent to shape. Corners are mitered, and blocks of pine or willow are glued to the corners to strengthen the sides. Following the edges of belly and back, three thin strips of ebony and applewood are inlaid. The performing of this operation is known as "purfling". These strips are decorative and help to prevent the wood from splitting. The f-holes in the belly are carefully cut out and the parts are then glued together. Not a single nail or screw is used.



Next comes the varnishing. An unvarnished instrument would lose its tone in about 10 years, while a properly varnished one keeps it indefinitely. While it takes from two to three weeks to make a violin, the varnishing can take as many months. The varnish and the way it is applied can make or mar a well-formed instrument. If the varnish is put on too quickly, or if it is too hard in texture, the tone can be affected.



First, the instrument is stained, and then three foundation coats are applied. Next come eight finishing coats, the tinting and a top coat.

When it comes to playing the violin, you may wonder why the instrument produces such unpleasant sounds when it is in the hands of a beginner.



The individual faces peculiar challenges when learning to play the violin. A discerning musical ear is essential. Properly gripping the violin between chin and shoulder, correctly positioning the fingers on the strings (remember, the violin has no frets) and controlling the bow's direction and pressure - all of these take a great deal of time and perseverance to master. Even after these skills are mastered, much must be learned before a delightful complexity of tones can be produced. For those who have the time available and the desire to put forth the effort, making music with string and bow can be pleasurable.

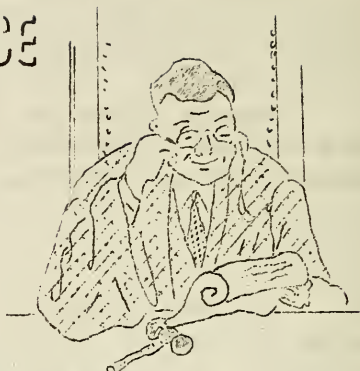


So, the next time you listen to the violin being played well, you might think about all the effort the musician made to master the instrument, the many devoted luthiers over the centuries who perfected both violin and bow, and the individual craftsman who made the particular instrument that you are hearing. If, on the other hand, you are rummaging through your attic and come across the old violin that your grandmother used to play, remember that you may be looking at a long-lost masterpiece worth a fortune. Even if that is not the case, you might be moved to try making music with string and bow.



# TRADITIONAL DANCE & MUSIC IN THE MONADDOCK REGION

by RALPH PAGE



From a talk given October 16, 1980 at Keene State College as a part of their Continuing Education Program in a seven week series entitled "Historic Keene".

One of the best fiddlers in the 1930's was Lawrence Holmes, then living in Munsonville. He was one of a musical family. His brothers originated a dance that they named "The Merry Dance"; wrote the music for it too. It was quite popular for many years. One night the Munsonville orchestra was playing for a dance in the Stoddard Town Hall; a sudden snow storm set in and most of the dancers were stranded in the town hall, or thought they were. It was a good excuse to dance a lot longer! About 3 o'clock the story goes, the orchestra began to play "The Merry Dance"; the prompter, my Uncle Wallace, let it go on and on, until Will Story, the cornetist decided he'd played it long enough and, laying his cornet across his knees demanded to know, in a loud voice if "this was a dance or a G.D. overture"?

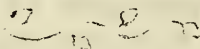
Chester Towne was another top-notch fiddler at the turn of the century. When you could get him to play in an orchestra you were assured of admirable first violin music - but he would only play when he wanted to! For years it was thought that he was a confirmed tippler because he always had a whiskey bottle sitting by his chair from which he imbibed freely between dances. How-



ever, one night someone sneaked a nip from the bottle and discovered that it was only cold tea! When his widow's estate was settled at public auction many years later, I purchased his old fiddle for three dollars, and taught myself to play it.



One hundred years ago the grand balls, assemblies, or cotillions, as they were variously known, the dance program invariably opened with a grand march, led by the floor managers who, in full dress attire were immediately recognizable by their white carnations worn in the lapel of their coat. Many times they had for a partner one of the eldest ladies present, or a bride if one attended. Many complex figures made up these grand marches which frequently lasted ten or fifteen minutes. At 11 o'clock, a long intermission came along and everyone entered the dining hall to feast on roast turkey, venison or oysters. Promptly at 12:30, the dancing recommenced to continue until two or three a.m.



Kitchen junkets were something else. Seldom was there a room large enough to accommodate an orchestra even of as few as three pieces. Usually we danced to a fiddler perched on a three-legged milking stool up in the kitchen sink, out of the way of the dancers. Though Charlie Cavender preferred to stand in a corner of the room.



Speaking of kitchen junkets reminds us of the story told many times about one John Thomas, who was a Southerner who had moved with his family to a part of Stoddard called "Woods Mills", just two or three miles north of Munsonville, right after the Civil War. While the family were tolerated by the neighbors they were by no means welcomed with open arms. Thomas was a pleasure loving man and it hurt him very much not to be included in the junkets going on all around him. One time

though he took matters into his own hands and arrived at a kitchen party in full swing. "Why, Mr. Thomas," the quick witted hostess said, "I have just this minute handed my husband a note to take over to you, asking you folks to join us."

Thomas, just as quick-witted replied: "Well thank you ma'am, we 'lowed there was one one out for us, so we just come along."



There were three contra dances that are just as popular today as they were when first introduced into the Region: Sacketts Harbor, Hull's Victory and Money Musk. The first two are named for events in the War of 1812 and interesting stories have grown up about them.



Sacketts Harbor was a small but important naval depot commanding the approaches to the St. Lawrence River and was well stocked with cannon, cannon balls and powder. One morning the Commandant looked out across the lake and there was a line of English and Canadian war ships menacing the fort. They opened fire and to the dismay of the Americans, the cannon balls did not fit their cannon. Plenty of everything but the ammunition didn't fit. You see snafus are not a modern happening! The story goes that an Irish sergeant, noting one of the English cannon balls bounding along the ground, he had an idea that it was the correct size for the American cannon. He trundled it to one of our guns and lo, it was an exact fit. A couple of squads of men set to work retrieving them; they were fired back at the enemy ships but, not wanting to destroy our source of supply were fired over the English and Canadian ships tho, in turn entered into the spirit of events and fired over the fort! This went on all day. There was a lot of smoke, a lot of noise, a lot of yelling and cursing and very few casualties. Now that's the way to fight a war!

Port towns of the Bahamas and Bermuda were ports of call to the navies of the world; a rendezvous for U.S. and English ships crew and personnel. It is certain that Capt. Isaac Hull of the U.S.S. Constitution and Captain Dacres of HMS Guerrier enjoyed many a sip of grog in pubs of the area. It is also equally certain that both knew of the approaching trouble between their governments, and that each bet a new beaver hat to go the winner should their respective ships meet in combat. Every reader of American history knows the story of their bitter clash with Hull the victor. After his demise many years later a paper was found in Dacres effects reading "To Captain Isaac Hull, U.S. Navy, one new beaver hat." We hope that Hull wore it with pride.



Money Musk may well be THE most popular of our contra dances. Mildly difficult there is something hypnotic about the dance and music. Every fiddler had his own version of the tune. To make things more complicated the musicians and dancers of mother's generation dropped eight measures of music but retained the original dance figures. So we dance thirty-two measures of dance figures to twenty-four measures of music! The old-time dancing schools had disappeared when I was learning to dance so we learned the hard way. Money Musk baffled me more than a little. There's a lot of hand turning in the dance; once-and-a-half around and two three-quarter turns before the final right and left figure which ends the dance. The second three-quarters around to place always gave me trouble and I would inevitably step in the wrong place. One night in the Munsonville hall I found myself in a set with Uncle John McClure (an honorary title) who was dancing with my mother. Before the dance began he looked down at me and inquired if I knew the dance. Confidently I replied that I did. "Humpf" he snorted, "th' last time I saw yer dancin' it you didn't!" In course of time it came my turn to start the figure and the once-and-a-half around went perfectly. The next three



quarters around found me coming to a stop directly in front of Uncle John which was NOT where I should have been. In exasperation he drew back his number 12 boot and lifted me a kick in the pants, lifting me at least six inches off the floor, exclaiming as he did so "Over there, you little s.c.b." and when I landed I was exact ly "right over there" in the proper position for right and left. To this day I never do Money Musk without remembering Uncle John and the kick in the pants received to put me in the proper place.



Opera Reel is still occasionally danced but it is nowhere near as popular as it once was. Edith Cran loved the dance. She was a buxom lady who frequently said about it that she fourth time through the reeling part of it she began looking for her maid to breathe for her!

### E O E

Before the turn of the century you learned the dances by attending a dancing school. If you didn't know the dance you were not supposed to get on the floor to dance it. You sat it out. You were told "Don't you spoil my dance". In the 1870s and 80s dancing masters set up a circuit of towns for their classes. One of them, a W.W. Ball of Keene, became a well-known dance-master and for a number of years he held weekly classes in the county towns. For instance on Monday night he might hold a class in Munsonville; the next night he would be in Stoddard; Wednesday night, in Hancock; Thursday night in Fitzwilliam, etc.

### E O E

A native of Fitzwilliam, W.W. Holman, for several years taught dancing in that town as well as in neighboring Winchester and Swanzey. His son, Harry Holman, was a fine dancer and came to scores of my dances in the area. His favorite dance was "Pat'nella" and he often requested it but also insisted that we play the "right" music for it! This was a tune known up and down



the Connecticut River Valley as the "Vermont Pat'nella". Dick Richardson grew up with the tune in Vermont and taught it to us 'outsiders' who had the misfortune of living in New Hampshire. In later years a Mrs. F.G. Howard was well known as a dance teacher and travelled around the Region extensively.



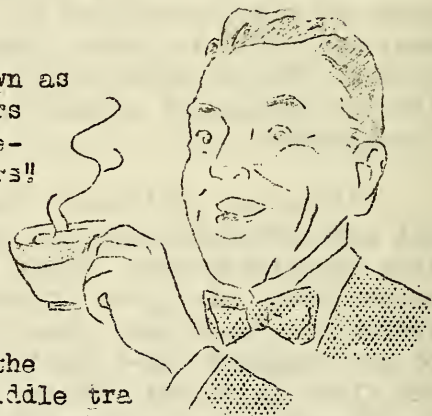
The Monadnock Region is known all over North America and even in England and Germany as "the home of traditional New England dancing." Certainly there has never been the need for a 'revival' of the dance form, because we have never lost it. Of course country dancing was, and still is, more popular in some towns than in others. That is human nature. No excuse was too trivial for the holding of a country dance. As we will see in a few minutes.

State and national elections seem to have been a bit more personal than the ones held nowadays. The winning candidate many times sponsored a 'Victory' ball celebrating his good fortune. The losers went, of course; to dance and occasionally to play tricks. One of the standard jokes was to scatter red pepper over the floor or to put boards over the chimney thus causing the stove to smoke so badly that the windows would have to be raised for the smoke to clear out of the room, while braver men removed the obstacle from the chimney top. Uncle Wallace used to tell of one 'Victory' dance held in Munsonville when someone threw a dead skunk into the room. This ended the dancing for the night as you may well believe. He never said whom he believed was the perpetrator. Only that he never forgot the stink that lingered on in the room for weeks.

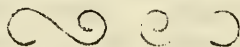


I have never attended a country dance anywhere in the Region without there being a few round dances interspersed among the squares and contras. Sometimes, in the early days of my dancing every third dance was either a waltz or a galop, which, the way we danced it, was sort of a turning two-step. By the way, we pronounced the word "galow". They were danced to contagious music and were very popular. Galop contests were often held during the weekly dances in Stoddard Box, and "Dummy" Newhall and I usually finished one - two. The prize was usually a box of chocolates which we divided up between our partners and ourselves outside the dance hall. Some of the favorite galops were "Whip and Spur", "Blue Streak", "Scho", "Flip Flap", and the real old-timer "Prince Imperial".

New Englanders are known as good traders, and fifty years ago there were men in the Region known as "fiddle traders". Two of the best known were Forrest Barrett of Peterboro and Leon Hill of Hillsboro. Others were Frank Steele of Roxbury and Dick Richardson or Marlboro. In the case of Hill and Barrett, fiddle trading was almost an obsession. Both were trained musicians and excellent violists. Thus they could draw the bow caressingly across the strings of their own fiddle yet would get the meanest screeches out of the other fellows'. I have traded fiddles with each of them many times, always having to a little "boot" as I kept trying to get a better fiddle than the one I was willing to trade. Al Quigley and I visited Leon Hill many times and each time was a delight and a joy because we inevitably got to playing the old time quadrilles & lancers from orchestrations that he owned. Hill always played the melody line, Quig the clarinet part and the cornet part was a fine opportunity for me to learn how to transpose. Leon's wife was an invalid but loved to



hear us play; said it helped to "take her mind off her troubles". Leon used to say: "When selecting a violin - play it yourself, hear someone else play it, and play it in company with other instruments."



Both Barrett and Hill owned some good violins they would only sell for cash, but each owned a dozen or more, some of commercial make, that were trading stock.

They knew their stock by name, identified by the men who had played them, by the place they came from, or by some quirk that marked them. There was the dark Keene; the light Keene; the Blind Rice; the Joe Bumblebee (once owned by a French woodsman so nicknamed). The last one was a real good fiddle, by far the best of the trading stock. I got it from Leon Hill and soon after sold it to Gene Guber who still owns it. There was the Bertha Mason; the Giff Steele; Bart Steele's Boston; the Roebuck Fancy (obtained from Sears Roebuck Company with fancy mother-of-pearl inlay); the Rumill Maginni; the Arey; the Emery (and Barrett had a long monologue about who had or had not owned the PAUL Emery; the Goodnow Orange; Purley's Zebra Back (from the mangle back) and the Ladies' Fancy. There was even the fiddle "the ham fell on" (some early owner had brought it home after playing for a dance and left it on the kitchen table directly under a ham that hung from a beam overhead. During the night the string broke, and the ham fell and bashed in the top. Cleverly repaired, it bore that name everafter.



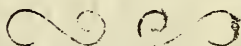
we used to say that Barrett had three remedies for fiddles: red ink, shoe blacking, and horse liniment. He was a veterinary, by the way. He also had a compulsion to round off the corners of the bridge of every fiddle that passed through his hands. Both men used to speak



in awed tones of "the Conant violins". Somewhere in the Region there lived a violin maker named Conant. His fiddles were dark colored and apparently were THE BEST. Each man always claimed the other got the best of every trade they made together. Many times I know of their swapping even up but each one to keep his own G string. Many times I have wondered what happened to the collections of violins when their estates were settled. As well as to what happened to Dick Richardson's violins. He frequently said that he had 25 of them altogether.



There was a man living in the Region who never played for a dance without first donning a fancy-colored coat of calico. Naturally enough he was known as "Calico Jim."

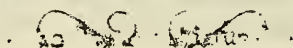


To go back to Charlie Cavender. It is told of him that while a young boy he was busily filling up his mother's wood box one night when a tune he had been trying to remember came to him. He dropped his armful of wood and ran for his violin, fearing that unless he played at once it would escape him once more. He could not read music but a truly remarkable for music.



In years past many sheep were grown in the Region and in the towns along the Connecticut River Valley their annual 'sheep-shearing' days were lively events what with fiddlers and peddlers flocking to them, ending usually with a "Sheep Shearer's Ball."

Old manuscripts give us the names of many dances popular in their time. Such as: "Old Father George, Cape Breton, High Betty Martin, Rolling Stone, Constancy, Springfield Assembly, The President, Miss Foster's Delight, The Priest's House, The Lady's Choice, Petty-coatee, and The Leather Strap." None are danced today.





A very few of the old farmhouses had a dance hall built into them. Sometimes up attic, sometimes on the second floor, and once in a while over the woodshed. The Caleb Wright place in Sullivan had one; Tom Hastings's home, also in Sullivan; the Balcom place in Stoddard; the old Sumner Fisher place in Munsonville were others. And we'll hear about another one in a house up on Beech Hill in a few minutes.

<<->>

Some of the advertisements announcing the big dress-up balls of the early days make interesting reading. Here is one from the NEW HAMPSHIRE SENTINEL in the issue for Friday, February 11, 1859: "Firemen's Festival. Neptune Engine Company No. 2 will celebrate Washington's Birthday at the Town Hall in Keene, Thursday evening, February 22d, 1859. One half of the net proceeds of which will be given to the Mount Vernon Ladies Association. The exercises of the evening will consist of Singing, Sentiments, etc. interspersed with Music by the Keene Brass Band and other entertainments - to conclude with Dancing. Music by the Keene Quadrille Band, seven pieces. The Dancing will be under the direction of Kendall Crossfield, with competent Assistants designated by a Rosette. Tickets for admission, 25 cents. Tickets for Dancing, 50 cents for sale at the Bookstore of G.K. Harris & Co. and at the door. Doors open at 6 o'clock. Exercises commence at 7. Dancing to commence at 10 o'clock. The same ad was repeated the following week.

<<->>

And one more advertisement. This one also in the NEW HAMPSHIRE SENTINEL, issue of Friday, March 3, 1850: "Instruction in Dancing and Calisthenics. Mr. Barry of Springfield, Mass. would respectfully announce to the citizens of Keene and vicinity, that he intends opening an afternoon school for the instruction of Masters and

Misses in fashionable Dancing, Etiquette and General Deportment, at Richard's Hall."

<<->>

And let's close this part of the lecture with this story from Munsonville: Izzy Barrett once used her brother Bertie's pants for a bustle when she went to a dance one night, thinking he would not want to use them. He did want to, but they were his best pants, so there was no dancing that night for Bertie.

- to be continued -



On Saturday, 4 April 1981, a special event will take place in Toronto, at the University Settlement House, 23 Grange Rd. On that evening, the Ontario Folk Dance Association will host a party in honour of Al Gladstone, Ernie Krehm, Teme Kernerman and Olga Sandolowich. Between them these four have spent well over 100 years teaching and promoting international folk dance in Toronto and elsewhere. Each has exerted considerable influence on the international folk dance scene in Toronto and is still very actively involved in the recreational field. In their honour, a scholarship fund is being set up to support training compatible with the aims of the Ontario Folk Dance Association. Donations may be sent to Walter Bye, Apt 12, 592 Church St. Toronto, Ont. M4Y 2B5. Make cheques payable to Ontario Folk Dance Association and notated - "Scholarship Fund".

\*\*\*

Today it's not facing the music that hurts, it's listening to it.

THANKS TO:

M&M Arthur Selvi - Honduran cigars  
Rich Castner - cookbook  
M&M Joe Hritz - history & folklore items  
Mae Fraley - Thompson's "Dances for 1773"  
& photograph  
Karin Gottier - 45 RPM German Folk Dances  
Translation, Landler music  
M&M John Pappas - photograph  
M&M Michael Herman - phonograph records

All who sent birthday cards

BORN: Nov. 3, 1980, a son, Francis to M&M Yves Morneau

\*\*\*

Plan on attending the 38th Annual Folk Festival sponsored by the New England Folk Dance Association, April 24 - 26, 1981 at Natick High School, Natick, Mass. Weekend of great exhibitions plus lots of participatory events. AND ethnic foods galore!!! This is the best folk festival in the U.S.

There is folk and/or contra dancing every night in the  
week in the Greater Boston area. Write: Folk Arts Cen-  
ter, 62 Fottler Ave. Lexington, Mass. 02172 for list.

You are invited to attend the Fourteenth Moravian Music Festival & Seminar which will be held on the Campus of Carroll College in Waukesha, Wisconsin, June 17-21, 1981.

\*\*\*

Frustration is getting a third week of vacation the very year you realize that you can't afford to go anywhere.

The old believe everything; the middle-aged suspect everything; the young know everything.

# SQUARE DANCE

## LEVI JACKSON RAG

A "square" dance for 5 couples. Couple one standing in customary #1 spot of a square; Two couples standing side by side in normal #2 position, facing another line of two couples standing in normal #4 position of square.

### Part I

Side couples do a right and left thru. As they courtesy turn partners, couple one promenades down center of set 4 steps then steps.

Side couples right and left thru to original places. As they courtesy turn partners, couple one again walks 4 steps down center to courtesy turn partner to face center of set.

### Part II

Side two couples circle four hands once around on each side of set while couple one separates and returns to original place. Everybody do si do ptr

### Part III

All five ladies chain. This is a Right hand star to second man beyond her partner, who picks her from the star with Left hand, courtesy turns her and sends her back into the star. Again the 5 ladies chain to second man - one man short of her original partner, who courtesy turns her. This man is her NW partner.

### Part IV

Couples with new partner promenades 4 steps CCW to next spot in the set. All face partner and do a 4 step balance (step on R. foot, swing left across, step on L foot, swing right across)

Repeat entire dance four more times.



# FOR SALE

A Time To Dance - \$6.95

by Richard Nevell

The Line Dance Manual - \$5.00

by Grant Longley

Solo Dance Manual - \$5.00

by Grant Longley

The Country Dance Book - \$5.00

by Beth Tolman & Ralph Page

Modern Contra Dances - \$3.00

by Herbie Gaudreau

A Choice Selection of American Country Dances Of the  
Revolutionary Era - \$2.00 - by Keller & Sweet

Twenty Four Early American Dances - \$4.50

by James Morrison

The Ralph Page Book Of Contra Dances - \$2.50

by Ralph Page - 22 dances plus music

Square Dances From A Yankee Caller's Clipboard - \$5.00

by Louise Winston & Rod Linnell

Heritage Dances Of Early America - \$5.50

by Ralph Page

Fiddle Tunes of Omer Marcoux - \$4.50

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Any of the above material postpaid from:

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RALEPH PAGE

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CONNY TAYLOR

General Folk Dances

at THE INN at EAST HILL FARM, TROY, N.H. September 8th  
(supper) thru noon meal Sunday, September 13th, 1981

COST: \$150.00 per person full time. This includes N.H.  
room & meal tax; 3 meals a day; plus snacks, sport facilities;  
dance instruction & evening parties.

A deposit of \$20.00 per person is required when registering to assure you space.

Complete information from:

ADA PAGE  
117 Washington St.  
Keene, N.H. 03431

# Folk Dance

## Weekend

With

GERMAIN & LOUISE HEBERT - French Dances

DAVID HENRY - Greek Dances

CONNY TAYLOR - General Folk Dances

RALPH PAGE - Contra Dances & Lancers

at

THE INN AT EAST HILL FARM

TROY, N.H.

COST: \$66.00 per person. FOLK DANCE WEEKEND starts with supper Friday night, May 1st, closes with the noon meal Sunday, May 3rd, 1981. Part-time guests accommodated & cost pro-rated. Please send \$10.00 per person advance registration to assure you space.

Modern heated cabins & rooms with private or semi-private showers & baths. Indoor, heated swimming pool for your convenience.

Register early: this weekends fills up fast!

Call or mail your reservation to: Ralph Page  
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Keene, N.H. 03431  
phone (603) 352-5006

phone at The Inn: (603) 242-6495

CONTRA DANCE HEADQUARTERS: We have over 300 books and records for square and contra dancing. PA systems, record cases, mikes, slow-down for floors. Send for our free catalogue: Alcazar, RD #2, Box 82, Waterbury, Vt. 05676

\*\*\*

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information call him at VO 2 - 7144

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\*\*\*

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## NOTES ABOUT LEVI JACKSON RAG:

The dance was devised by Pat Shaw, the late great English choreographer. It is not an American square - yet, but seems well on the way to becoming one. Pat Shaw wrote a tune for it by the same name. I don't like it and have never used it. You might like to use "Georgie Brown" on Windsor 4190; "Georgia Camp Meeting" or any other jazzy tune. In other words - use a tune that you like.

We have given the dance here the way it has been presented at Maine Folk Dance Camp and Year End Camp by Bill Kattke and Cliff Wornell. It is an interesting dance. It deserves a long life. Dance it and enjoy it!

\*\*\*

For many years Stockton Folk Dance Camp has granted partial scholarships to deserving applicants who use their Camp experience to promote folk dancing in various ways. Applications are now being accepted for the 34th Annual Folk Dance Camp at University of the Pacific, from July 26, to August 8, 1981. Scholarships are for one week duration. Anyone interested should write for an application and additional information to Bae Mitchell, 911 Dianna Drive, Lodi, Calif. 95240. All applications to be received before June 1, 1981.

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THANKS TO:

Dave Rosenberg - "Salute to American Heritage"

\*\*\*

Technical progress is what makes it possible for human to to solve its problems by creating new ones.

The longer a man is wrong, the surer he is he's right.

Happiness is paying the last instalment.

# CONTRA DANCE

## DOUGLASS' FAVORITE

Formation: A lady between two gentlemen, facing three opposite; the same around the hall.

Music: Douglass' Favorite (given here)

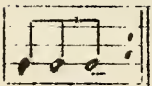
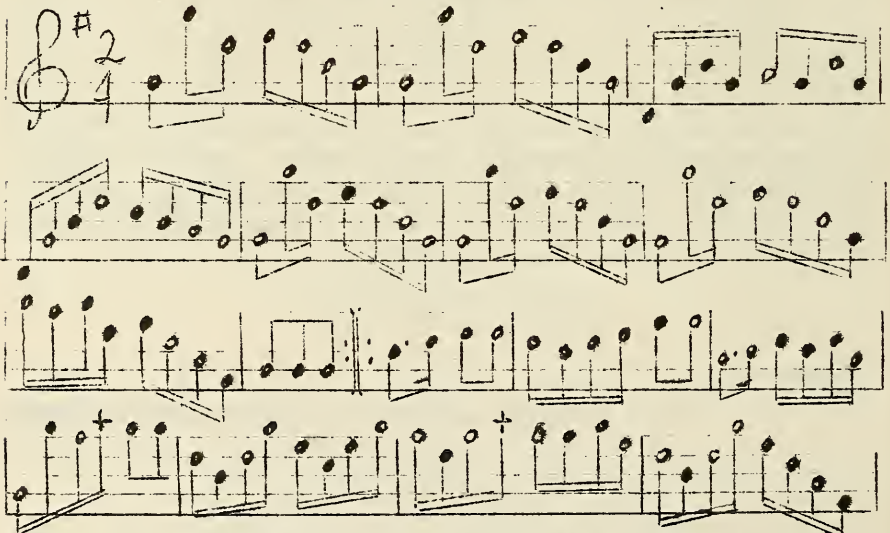
Six hands once around

Ladies reel with right hand partner by right elbow

Then reel left hand partner by left elbow

Circle three hands around, the other way back

All forward and back, forward again and pass through to face next three.



This is also known as "Mountain Hornpipe" and "Highland Reel". It is an American adaptation of the latter, substituting elbow reels for a "Reel of Three". Here is

a dance where the original is probably better than the "adaptation".

# MIXER

## THE MAYFLOWER

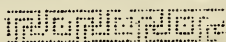
Devised by Pat Kent, Nova Scotia 1978 and taught by her at N.S.D.C. 1979 & 1980.

Formation: Circle of couples; Men inside. Ladies outside all facing partners

Music: Any 32 bar jig.

### Bars

- 1-2 Set to partner
- 3-4 Change places, giving right hands
- 5-6 Set to partner
- 7-8 Change places, giving right hands
- 9-16 Ladies flirt. i.e. figure of eight, right shoulder to man on her right, then left shoulder to her partner
- 17-24 Men flirt. i.e. figure of eight, right shoulder to the lady on his right, then left shoulder to his partner
- 25-28 All promenade with partner CCW
- 29-32 Men stop. Ladies leaving their partner, pass next man, meet the next one and stop. Repeat dance with this new partner



Social security is the guarantee that you'll be able to eat steak when you no longer have teeth.

You've been around a long time if you can remember when a pie was set on the windowsill to cool, not to thaw.

If you can't recall it, forget it.

You know you're getting older when everything hurts and what doesn't hurt, doesn't work.

# MIXER

## ARNOLD'S CIRCLE

Devised by the late Pat Shaw

Record: Festival F-801-A

Formation: Double circle, M back to ctr. ptrs facing.

### Meas. Part 1

- 1-2 Join R hands with ptr; change places, 4 steps
- 3-4 Joining L hands, change places with ptr. DON'T let go of L hands. 4 steps.
- 5-6 Join R hands with person to R in opposite circle the circle is now complete, alternating M,W,M,W. M with back to ctr. Balance fwd, R,L,R (cts 1&2 of meas. 5) balance back L,R,L (cts 1&2 meas 6)
- 7/8 Release L hands, change places with person hold-your R hand: M walk fwd. W turn CCW under joined hands. M are now outside of circle, W have backs to center of circle.
- 9-16 Repeat all from new position. End with original partner in original position.

### Part 2 Double Progression

- 1-4 W stand in place. M, beginning on R foot, take 8 steps to go behind ptr ( R shldr) turn inside of circle, in front of next W, go to 3rd W and swing.
- 5-8 Leave W on outside of circle, prt. facing at end of swing
- 9-16 Repeat meas 1-8 but M stand still, W travel around ptr, curve to outside, in front of next M and go to 3rd M to swing.

Repeat dance from beginning with new partner.





## DID YOU KNOW THAT?

Ireland is only the size of the State of Maine?

The largest dog in the world is the Irish Wolfhound? He is a symbol of loyalty and doggedness because of his faithfulness through the centuries on the battle fields of the Kings of Ireland.

The Christmas Window Candle was brought to America from Ireland? Where it was a symbolic welcome to the Holy Family, who were turned away from the inn at Bethlehem. The candle in the window was also a symbol of the most prized of ancient Irish virtues, the great virtue of hospitality, welcoming any stranger, or possibly the outlawed priest hidden nearby, who might come in or say Mass in their home.

The original Halloween jack-o-lantern was an Irish potato or turnip? Halloween was not celebrated in America until the terrible potato famine in Ireland in the 1840s forced thousands of Irish immigrants to America. The change from potato or turnip to the orange pumpkin jack-o-lantern was made in the New World.

One of the famine hostels for famine victims of

the 1840's was located in South Boston at East Second and M Streets?

The word "boycott" comes from Ireland? The tactic of the boycott was initiated first in Ireland against a retired English Army officer, Captain Charles Cunningham Boycott of County Mayo, who represented the estate interests of an English absentee landlord, the Earl of Erne. When Captain Boycott tried to collect rents from tenants despite their poor crops, or to evict them if they could not pay their rent in full, the Irish peasantry placed Captain Boycott "under ban", cut off his food supply, and forced him to import hundreds of British soldiers from Northern Ireland to protect the harvesters of his crop. The "Boycott" was successful and the captain was driven out of the country.

The longest record hunger strike, lasting 94 days, was endured by Irish patriots in Cork Prison, Ireland, from August 11 to November 12, 1920? (Guinness Book of World Records, 1973).

The Medal of Honor, the highest medal awarded for bravery by the United States, was instituted by President Lincoln in 1862? Since that time, 202 Irish-born men have received the award, a record number.

George Washington was made an Honorary member of the Sons of St. Patrick in Philadelphia in 1781?

The first American Olympic flag went up in 1896 for James B. Connolly of South Boston, winner of the "hop, skip, and jump" event?

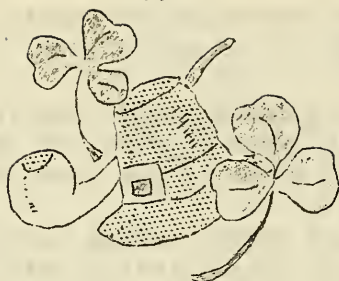
The password for Evacuation Day was "Boston". The reply word was "St. Patrick."

( with thanks to Dan Foley)

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The work will teach you how to do it.

He has no respect for age - unless it's bottled.



# ST. PATRICK'S DAY

## SANS REMORSE

by Joseph O'Hearne

Reported "hooliganism" year after year by St. Patrick's Day revelers has bothered many dull yet well-meaning sociologists. Why, they ask, do obviously normal people transgress the boundaries of civilized behavior to drink, dance, holler and so forth on March 17?

Needless to say, their research has proved fruitless; after all, how do men of science interview merry-makers as they swagger down the middle of the street, brandishing Irish walking sticks and drowning out research questions with half-remembered snatches of "Was Your Mother Born in Ireland?"

These killjoy social scientists are nonetheless determined each year to halt another outbreak of what they have labeled the "Wild Colonial Boy Syndrome." To do that, they are urging past victims to fight off another attack by following these simple steps.

Step 1: Don't try to prove you're as "Irish" as the next guy by putting away six bottles of Guinness with eggs and toast at breakfast. Reports indicate that it will take 10 times as long to get to work as usual in that condition. Besides, the "next guy" might very

well be a direct descendant of Carrie Nation, so you're no further ahead.

Step 2: Don't dress completely in green. People at your office will laugh at you, and the family dog may mistake you for a shrub if you stand still too long.

Step 3: Don't stroll around town with a shillelagh in hand. You are only flirting with trouble on public transportation.

Step 4: Don't speak with a brogue to non-family members or co-workers. They are sure to talk behind your back for months to come.

Step 5: Don't order boiled potatoes at a downtown restaurant. The waiter or waitress will call the manager.

Step 6: Don't greet people with "Erin Go Braugh". It will be just your luck to say that to a visiting member of the British Parliament, who will demand that you be slapped in irons.

Step 7: Lay off Irish whiskey during your lunch hour. If you don't, your boss may replace you with a teetotaling Eskimo.

Step 8: If you really have a brogue, don't talk to anyone all day.

Step 9: Don't wear a "Kiss Me I'm Irish" button on the street. The request is indiscriminate, and in this day and age you never know who might take you up.

Finally, the researchers insist that "if you're Irish, that's your problem; and if you're not, that's your problem too."

- with thanks to  
MOM Joe Hritz







## TOLD IN THE HILLS

Every town in northern New England had folks who were known for their story telling ability. By story telling we do not mean liars but reccounters of interesting events that they remembered from years past. Men and women qualified for the post. The men mostly held forth on the store steps of summer evenings and around the stove on stormy winter days; the ladies told their tales at sewing circles, quilting bees and the like. A few of the stories were really 'tall tales' and you were supposed to know the difference between one of the yarns and the truth. Ninety-nine percent of the stories were the truth. They were the keepers of folklore.

Two old maid school teachers from Boston bought a farm in Danville back in the early twenties. They were determined to run it without help but used to ask their neighbor Clem Wilson for advice.

They fell in love with a Guernsey bull they saw at the fair and bought it. Clem was passing one day and saw the bull in the pasture with their Holstein cows, so he stopped and said: "Yer won't have a very good herd if yer leave that bull with them cows."

"Oh, we thought about that," said one of the women, "He has separate sleeping quarters at night."

It seems that a somewhat truculent farmer named Zed, was annoyed by the white hens that raided his cat piece, said hens belonging to a little old lady, his neighbor. He warned her that there would be trouble unless she kept her hens at home. A few weeks later, he saw the hens again in his cats. He roared to his hired man: "Shoot every hen and lug them down to the old lady!" The deed was done, and with a bouquet of hens in each hand, the hired man went to the house and yelled: "Come out here and get your hens!"

The door opened a crack; one pale blue eye peered through, and a thin voice shrilled: "I killed my hens a week ago, Them's Zed's own hens!"

≡ ○ ≡

Lawyer Elias Root, one of the town's best known residents in the early 1870's was taken seriously ill with double pneumonia. Owing to the ministrations of his wife and doctor he showed improvement at the end of two weeks and the doctor was making his last call. He said to Mrs. Root, "All your husband needs now is plenty of nourishing food, especially milk and eggs."

"Well," she said, "I can manage the milk, but I do not have enough eggs for my customers."

≡ ○ ≡

A milk tester was traveling north in New Hampshire on his way to a cattle sale. His instructions were to turn at Haverhill toward Pike. Somehow he turned wrong and found himself across the river in Newbury, Vt. So he drove into a filling station where the proprietor was busy fixing a tire.

Stopping beside the man, he asked pleasantly "Where's Pike?"

The Vermonter barely paused long enough to glance up as he grunted: "'Tain't over here!"

≡ ○ ≡

The exchange preacher delivered a very flowery sermon one Sunday, and became very dramatic. He illustrated his points with crying, shouting and gestures. Finally he walked down the aisle and as he walked he pointed to various individuals and shouted: "Do you want to go to heaven?" Grandma's patience was at an end so when he pointed at her and asked the question, she answered: "Thank you, not today. I'm having company."

— ( —

Lige Peters and Ned Bascom were long ago enemies, and had not spoken for years. One day Lige drove up and said, "I jast come ter tell yer that I'm a runnin' for Representative on th' Republican ticket, and I don't want yer vote nor any of yer kins."

Ned answered, "Oh, is that so Lige? Well we've been a votin' Republican since Abe Linkern, and if yer don't want our vote, yer'd better take yerself offen th' ticket."

— ( —

At a church supper, the new minister was making the rounds of the tables where the women were preparing the various dishes they had contributed. Grandma noticed that he was particularly effusive in his praise of a dish that an attractive young matron had just unwrapped. Grandma thought he had overdone it a little and when he came to her table she snapped: "No need to butter me up. I ain't purty."

— ( —

Hollis Way went to a funeral of a neighbor in Stoddard, and noticed that one team in the procession was a load of wood. It seems that the farmer had no other way to get transportation and did not want to unload his wagon. When he arrived at the graveyard Hollis said: "Well I allus knew Lidge was onery, but I never that they make him furnish his own fuel."





# WHY ROUND DANCE?

by MAX GOODWIN

Why Round Dance?



This is a question that we Round Dance instructors attempt to answer whenever a group of dancers gather together and discover that we wear a Round Dance badge.

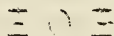
Like so many other American traditions, the only part of Square and Round Dancing that is American is our interpretations and deviations of the dances that were brought to this country by our ancestors. From the Courts of France and Spain, the Castles of Britain; the Gypsy camps of the Balkans, the Biergartens of Germany and the fields of Russia came the reels, hornpipes, polkas, minuets, mazurkas, and so on and on and on. All of these favorites were incorporated into our American dancing.

Recreation was practically nonexistent, and the fine dancing salons of Europe couldn't be found on the frontier yet the natural desire for fun and sociability demanded some form of expression. What more natural than the one art form man has used since the beginning of time to express his innermost emotions - the movement of his body - the dance?

Facilities to fine dancing couldn't be found around the community campfire but this was no deterrent to those hardy souls who, after a day of toil, desired a little frivolity and found it in the dance; not on a fine hardwood floor but on the good earth.



Just when and how Square Dancing began is a little vague and there are many ideas as to its origin, but one point is certain, it was born out of necessity to give the pioneers a form of relaxation.



They turned to their native lands, whether to keep alive the memories of their youth or to contribute a part of their culture to this new land, and through these folk dances came a conglomeration of steps and maneuvers with variations. Even the terminology is derived from European phrases.



To put all these parts and pieces together so that they could be taught and danced, another European innovation was used - the "Dancemaster". Even after he had taught and showed the steps, it was found that the frontiersman needed constant instruction which today we know as "cueing".



As the wagon trains rolled further and further west the wild, uninhibited frontiersman gave way to law and order, and the cultures of civilization were imported from the east with the fineries of Philadelphia, Boston and Baltimore. Along with them came social graces, chamber music, frills and laces to replace six-guns, saloons and homespun. The Square Dance was invaded by the waltz, polkas, galops and two-steps. As necessity and Folk Dances dictated the manner and style of Square Dancing, so the cultural dances of the European courts were the forerunners of the Round Dance.



Our Folk Dance picture, like so many other American heritages, has blended, mellowed, merged, and matured to where now, the Square and Round dance are as one. No program of American Folk dancing is complete without both.



Now to go back to our original question. "Why Round Dance?" let's answer it with a question - why wear two shoes? The answer would be "I would only be partially dressed if I wore but one shoe". So it is with Round and Square Dancing - if you do one and not the other you are only partially getting the dancing picture.

Square Dancing is really walking to music but everyone who Square Dances is aware of a tempo, sometimes fast, sometimes slow. We clap our hands, we tap our feet, we FEEL the rhythm. All this is heightened, contrasted in Round dancing by the change of pace, the two steps or the waltzes alternating between square dance tips. It's relaxing. It's refreshing. It's a pleasure shared by two people that results in a buoyant feeling of accomplishment and FUN!

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23rd New England Square & Round Dance Convention, April 24-25, 1981. Worcester Memorial Auditorium, Convention Center, Lincoln Square, Worcester. Mass.

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Canada's 3rd National Square & Round Dance Convention. Halifax, Nova Scotia, July 29-31, 1982. Sure! It's a year off! Maybe you have to plan your vacation!

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If getting off the freeway during rush hour isn't legalized gambling, we don't know what is.

Old Vermonter's advice to public speakers: "When you're done pumpin', let loose er th' handle."

Prosperity is when it's easier to make vacation reservations for yourself than to find a place to leave the dog.

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# TEACHING HINTS



"Hay for Three", "Reel of Three" "Figure Eight", are English, Scottish and American terms for the same contra dance figure. It's an old and beautiful figure and deserves a 'come back'. It seems to be easier to dance than to teach. Every instructor who use it has his/her own idea of how to teach it. Chip Hendrickson in The New England Caller, March, 1981, describes a way to teach it that seems almost fool proof. Like this:

"Form sets of three couples in longways formation. Men on one side and ladies on the other. Tell them that the couples are numbered from the top down: one, two, and three. Have the 1st couple lead down between the 2nd and then separate from partner and go out between 2nd and 3rd couple, go around the 3rd couple and come up the center. Again they must be directed to go out between the 2nd and 3rd couples and come up to the top on the outside behind the 2nd couple to their starting place. A look at the floor tracks of this figure will show side-by-side symmetrical figure eights up and down the set for the 1st couple. In the 18th century this figure was known as "Whole Figure on Your own side". It should take eight bars of music. (16 steps).

Now have the 2nd couple face up and move out and up around the 1st couple. Then they lead down the center and go out between couples 1 and 3 (through their own position), moving down the set. To finish their figure the 2s go outside around the 3rd couple and up the center to their home position. As before, the floor tracks are symmetrical figure eights.

Finally, have the 3rd couple face up and lead up the center between the 2nd couple. Then separate from partner and move out and up between couples 2 and 1.

They now go outside around the 1st couple and lead down the center. Go out between couples 1 and 2, around the 2nd couple on the outside to their original place.

I would suggest that at this point you call these Whole Figure patterns for each couple in turn repeating the sequences until you feel that all the dancers know where they are supposed to go and when. This could be two or three times. When everyone appears comfortable with their figure eight patterns it is time to put it all together with a walk-together of "Hey on your own side."

Tell couples 2 and 3 (the bottom two couples) to face up and couple 1 (the top couple) to face down the set. Remind them this is the same facing direction that they used just a moment ago when doing the Whole Figure. Now tell them that they are going to do exactly what they have done before only with one change. There will be no couples to dance around and use as "goal posts". This is because everyone will be figuring at the same time. All three couples doing the figure eight patterns all at once.

Teaching points you might emphasize are (1) When approaching the set from the top or bottom (positions 1 and 3) you are next to your partner (you may take your hands momentarily if desired) and will be heading either up or down the middle of the set. (2) When in the 2nd couples position you will be moving away from your partner towards the outside of the set heading either up or down. (3) Throughout the Hey you are always even with your partner across the set. (4) The loops of the Hey always occur at the top and bottom of the set.

If you have done your preliminary work well you should see your learners going through the Hey quite well for a first time. Walk it as needed and then dance it a few times to music. Do it enough times so as to be sure the figure is well ingrained in the dancers minds and feet." Thanks Chip.





## ODDS AND ENDS OF FOLKLORE

### NICKNAMES

It is a regrettable thing altogether that nicknames themselves honorably won in the field of daily struggle, no longer play the important role in living that they once did. The way it used to be, from the minute a baby was born he was kept under surveillance to see what characteristics were developing that would set him apart from others around him. Sometimes it would be a physical trait, like red hair, which automatically gave the boy the nickname of "Red". Just for variety - though, he might be called "Pinky". But the nickname might arise out of many different characteristics, habits, abilities, accomplishments or shortcomings.

The Irish somehow were the most creative of races when it came to setting each other apart through nicknames. In the golden age, when so many refugees from the Emerald Isle clustered together in every East Coast city (in my home town they themselves named their area "The Patch") a simple rollcall of names was enough for entertainment for the coldest winter night.

One of our undertakers (I'm sorry, mortician) was Michael Foley otherwise known as "Holy Water Mike". Now there was a nickname for you! He had a lot of company in those days. Among them were such sparkling standouts as Know-it-all Sweeney and High Collar Snyder, Skits O'Brien, Giblets Ryan and Shoo-Fly McGann. Ice Wagon Kilbane, Sassy-Frass Kilroy, Great Scott McFadden, Windy Gap O'Malley and Single Bed Murphy, Time Card Reilly, Ding-Dong Kenny and Jelly-Rolls Roach.

There were others equally distinguished: Belly-Laugh Kelly and Short Sleeves McNulty, Pelk Callahan Humming Bird Whalen, Tickle-Toe Cahill and Belfrey Shea, Grab Burke, Sneaker O'Malley and Salamander Cleary, Foggy McLaughlin, Long Drawers Graves, Donuts Gallagher and Stutter McGinty, Amen O'Donball, Goosey Stafford and High Pockets Fitzgerald.

The list could go on, long and honorable, the poetry of a people who long ago learned the wisdom of not taking themselves too seriously. They knew that life was too short and man was too frail to permit that mistake. As they often times said: "Enjoy the living; you are a long time dead!"

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### CATS & THE WEATHER

The hair on a cat often rises and becomes fluffy just before a storm. This is because the air preceeding a storm becomes charged with static electricity and moisture. Stroking a cat during such times will many times draw sparks from its hair. Tabby will often embark into a frenzy of non-stop licking and smoothing of its fur.

Sailors saw what happened to the shipboard cat companions and when the fur began to fluff they warned that "the cat has a gale of wind in her tail!"

Here are some other weather forecasting traits attributed to the cat, none of which are endorsed by the

American Meteorological Society.

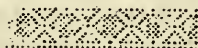
If a cat scratches itself on the fence expect rain before nightfall.

If a cat washes her face over the ear, 'tis a sign the weather will be fine and clear.

When a cat sits with its tail toward a fireplace you can expect bad weather.

A sneezing cat is a sign of rain.

If you see sparks when striking a cat's back you can expect a sudden change in the weather.



### SMELLS OF THE PAST

The pace of modern living is so swift that the sights and sounds that were commonplace even a few years ago already are long gone from the living scene. And to mention the smells of yesterday is to draw a withering stare of derision and unbelief from many of today's youth. Yet - - -

There was the robust smell of the harness shop, distinctive from the more delicate odor of the shoe store. Then came the tea store, where spices mingled with the smell of straw used to pack chinaware and later sold as a sideline.

The grocers also roasted coffee, the steam from which was piped out the front of the establishment - They also made peanut butter. Who can forget the wonderful aromas of the fruit stands and butcher shops, even the restaurants and drug stores.

Of course, there were less desirable odors. The courthouse rest rooms, livery stables, honest sweat in the small movie theaters, the small town river in mid-August.

There was also a distinctive contribution to the smella of a former day from the steam locomotives that chugged through the towns and cities. There was no smell quite like the one that came from the trains. On the more fragrant side though, was the tantalizing odor of fresh-baked bread from Duchesneau's Bakery. It belonged in a special category.

Remember the past? I can smell it!

Few smells are as intoxicating as that of smoking leaves in the autumn air. It used to be as much a part of the fall splendor as shiny apples, golden pumpkins and fields lined with corn shocks until some environmental lunatics, no doubt affected by the harvest moon, decided that the fragrant smell of burning leaves, the smoke of the gods, was hazardous to our health.

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### THE SOUNDS OF SILENCE

Where have the lovely medleys of yesteryear gone?

Change is a silent force not entirely visual. There is an element of sound that is affected by time also. And, again, the alterations in the noise patterns of our environments usually comes about without immediate awareness. It isn't until we think about the sounds that we live with, and those that have disappeared, that there is the realization of drastic change.

It suddenly occurred to me the other day as I stood in the checkout line of a grocery store that somewhere along the line we have lost the musical whir and ringing noise of cash registers.

Businessmen used to say that the sound of a cash register was music in their ears, and I'm sure that was an understatement. But the new electronic, computerized money machines are silent, soulless creatures that never give comfort to store proprietors audibly.



Everybody knows that steam whistles on trains are a thing of the past, but so are the "ah-ooga" auto horns, the clanging bell of the streetcars, the screech of trolley wheels turning a corner, and the sould of horses' hooves on the cobblestones.

Cobblestones? What are cobblestones?

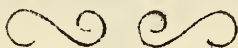
Policemen used to summon aid by pounding their nightsticks on the pavement. Now they don't bother to carry nightsticks. Policemen used to call for help by blowing their whistles loudly. It was an exciting sound in the night. But somebody blew the whistle on the whistles. They are no longer standard equipment, I understand.

Hundreds of such familiar sounds have fled from the living scene in the past few decades and their departure has been so quiet - if, indeed, a sound can be quiet - that their slipping away has gone without notice.

The old streets had many sounds that had an appeal all their own, not the least of which were the cries of the street peddlers, the whiskered men driving the junk wagons, the bell of the ice cream carts, the occasional whinnying by the horses pulling the delivery wagons.

And whatever happened to the sound of a phonograph coming through somebody's screen door on a still summer day, to the sould of clothes flapping on the backyard line, to the sound of distant churchbells, to the sound of a housewife beating a carpet hanging on a line?

It was a lovely medley, really complex in its contrapuntal arrangement but refreshing to the ears. The last lingering note sometimes are audible, but that concert of sounds belongs to another time and it is all but over. It was a simpler, slower-paced time, before we all became Social Security numbers. It was nice while it lasted.



# WHAT THEY SAY IN NEW HAMPSHIRE



There's no fool like an old fool.  
Look what the wind blew in. He's a corker.  
I'm in an awful pickle. It happens once in a blue moon.

He's an old skinflint. They live out in the sticks. He's a corker. She's his soulmate. That's a horse of another color. 'Tain't worth a hoot in hell. Caught him dead to rights. They raised a big hue and cry.

He's funny as a crutch. He took the whole kit and kaboodle. Put that in your pipe and smoke it. He's a gone goos. He's a blithering idiot.

She's fishing for compliments. Keeps building castles in the air. She can wind him round her little finger. He's got his dander up. Bully for you. Let's go'n wet our whistle. Good riddance to bad rubbish.

I bought it for a song. Perish the thought. He thinks he's cock-of-the-walk. I'll be there with bells on. See you in the funny papers. She's a tough old battle axe.

What you don't know won't hurt you. He'll have to pay the piper. Aw, go hire a hall. You could eat off her kitchen floor. Everything was in apple pie order. You're younger today than you'll ever be again. He/she has the gift of gab. Every frog hollers for his own puddle.

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Overworked expression: To make a long story short.

## DID YOU EVER WONDER?

What is the exact date that roadwork became jogging and a record player became a stereo?

Why bathroom graffiti always have at least one misspelling and bad punctuation?

When was the last time you saw kids playing marbles, jacks, or mumbletypag?

Are there any female morticians?

How long ago was it that Zig-Zag papers were only bought by old men who smoked Bull Durham tobacco?

Do you know anyone who understands every dial, map, arrow or radar sweep on the 11 o'clock weather show?

What was the last official date when a breakfast of bacon and eggs was considered good for your health?

Who was the advertising genius who coined "semi-boneless ham" and what happened to the rest of the bone?

Do IRS agents have any friends?

Has anyone ever seen a doctor or a lawyer driving an economy car?

Why don't priests look like Barry Fitzgerald any more?

Has the @ symbol on a typewriter ever been put to good use? good talk can often substitute for good research and it's a lot easier (and a lot cheaper).?

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The length of a research report is inversely proportional to how well the investigators know what they're doing.

When working toward a solution of a problem, it always helps if you know the answer (provided, of course, that you know there is a problem).

If the facts do not conform to the theory, they must be disposed of.

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# FAMILY RECEIPTS

## CANADIAN HOT CROSS BUNS

2 yeast cakes	$\frac{1}{2}$ cup butter
2 cups milk, scalded & cooled	2 eggs
2 tablespoons sugar	$\frac{2}{3}$ cup sugar
$7\frac{1}{2}$ cups flour	$\frac{1}{2}$ teaspoon salt
	$\frac{1}{2}$ cup raisins or currants



Dissolve yeast and 2 tablespoons of sugar in lukewarm milk. Add  $3\frac{1}{2}$  cups flour for sponge; beat until smooth; cover, let rise until light (1 hour), then add butter and sugar creamed, eggs well beaten, salt, and currants which have been floured, and rest of flour. Have moderately soft dough, knead lightly, set in warm place until light (about 2 hours), make into medium sized round buns, place in shallow pans, 2-inches apart, cover. Let rise until light, glaze with egg diluted in water; take a sharp knife and cut a cross on top of each. Bake 20 minutes. Before removing from oven, brush with sugar and water. While hot, fill cross with plain frosting.

To make frosting, use 1 cup icing sugar, 2 tablespoons of milk or water and  $\frac{1}{4}$  teaspoon vanilla. Water makes a clearer frosting.

## MAPLE OATMEAL MUFFINS

1 egg, beaten	$1\frac{1}{2}$ cups flour
1 cup milk	1 tablespoon baking powder
$\frac{1}{4}$ cup melted shortening	$\frac{3}{4}$ tsp salt
$\frac{3}{4}$ cup soft maple sugar	$1\frac{1}{2}$ cups rolled oats
$\frac{1}{4}$ to $\frac{1}{2}$ cup raisins if desired	



Stir together egg, milk, shortening and maple sugar. Mix flour, baking powder and salt together and add to egg mixture. Stir in rolled oats until just blended. Add raisins if desired. Spoon into greased muffin cups and bake at 400 to 425 for 15 to 20 minutes. Makes 12 large muffins.

### SCALLOPED POTATOES

4 cups sliced potatoes	$\frac{1}{2}$ cup evaporated milk
1 can mushroom soup	$\frac{1}{4}$ cup chopped pimento
$\frac{1}{2}$ cup grated cheese	

Mix all in large bowl and place in buttered 2 quart casserole. Sprinkle  $\frac{1}{4}$  cup grated cheese over top and bake 1 hour at 350.

### MOM'S FRIED PIES

Mix 1 cup sour milk and 1 tsp. soda. Add  $\frac{1}{2}$  tsp. salt & 2 Tbsp. sugar, along with enough flour so you can roll in small pieces  $\frac{1}{2}$  inch thick. Fill with applesauce and fry in deep fat.

### AGGIE'S MAYONNAISE CAKE

2 cups flour	Pinch of salt
1 cup sugar	$\frac{3}{4}$ cup matonnaise
$1\frac{1}{2}$ tsp. soda	$1\frac{1}{2}$ cups water
3 Tbsp. cocoa	

Sift dry ingredients together; ass mayonnais and water. Blend well. Bake at 350 for 35 minutes.

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The more and more closely you look at the date, the bigger the trouble you are in.

In case of doubt, make it sound convincing.

If you can't say something good, say something that sounds good.

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## WIFT SAVERS



Save electricity by not running the dishwasher through the dry cycle. Open the top to let the steam escape, and the dishes will dry in a few minutes.

Put a large sponge in the bottom of an umbrella stand. It will absorb the water from wet umbrellas. Moths and silverfish will stay away from a closet if the floor is wiped with a cloth dampened in turpentine.

You can always put salt in - but what about taking it out? Should you over-salt your pot of soup, add a sliced potato. Bring soup to a boil and remove the potato - and much of the salty flavor with it.

Remove burnt starch from an electric iron by letting the iron get perfectly cool then rubbing it with a bit of mild scouring powder on a damp cloth. Never try to remove it while the iron is still warm.

A roast with a bone will cook faster than one without, because bone is a good thermal conductor and carries the heat inside more quickly. Slice your bananas with a silver knife and they will not turn dark.

Try rubbing lemon juice on chicken before cooking; it's a great tenderizer. The next time you boil frankfurters add a teaspoon of dry mustard to the water for a better taste.

Put extra appeal in creamed chopped beef by adding grated sharp cheddar cheese. Glass ovenware can be kept bright by boiling it occasionally in water with a little vinegar added. It will remove those stubborn brown stains.

When everything else fails - read the directions!



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ARE

Mandala Folk Dance Ensemble will present two Boston performances on Sunday, April 5th and 6th at 8:00 p.m. at the John Hancock Hall at 700 State St. in Boston. The cast of 35 dancers, singers and musicians will perform selections from Eastern and Western Europe, the Middle East, South America and the United States; all in brilliant authentic costumes.

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